



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# AMERICAN JOURNAL OF PHILOLOGY

---

VOL. XXX, 3.

WHOLE NO. 119.

---

## I.—LATER ECHOES OF THE GREEK BUCOLIC POETS.

The influence of Theocritus upon the later classical poets is well set forth in Fritzsche's Latin commentary, Leipsic, 1870. The same great commentary cites also a number of parallels from modern literature, but these have been less carefully collected and much has been left for the gleaners. As for the influence of Bion and Moschus upon modern poetry, the field seems hardly to have been reaped at all.

### THEOCRITUS.

Idyl I. The first Idyl is imitated in the first of Luigi Alamanni's Italian Eclogues,<sup>1</sup> a lament for Cosmo Rucellai who died in 1514. Alamanni follows his Greek model very closely, though he makes one or two changes. His "wooden bowl" is carved with a different set of scenes, and Fortuna takes the place of Cypris in her visit to the dying hero. His method may be illustrated by his treatment of lines 25-63:

Et io in cambio di cio t'assegnio in dono  
Vna candida capra che due figli  
Simiglianti nutrisce, e ciascun giorno

---

<sup>1</sup>Opere toscane di Luigi Alamanni, Lyons, 1532, p. 108. Alamanni's Eclogues are not mentioned in Cipollini's bibliography of Theocritus, Milan, 1887. This one is earlier, and perhaps better, than the other Italian imitations of Idyl I which he cites from Trissino, Benedetto Varchi and Annibal Caro (pp. 31-40). Varchi's note on his own 'imitation of the Thyrsis' indicates that the adaptation of this Greek dirge had already become a regular literary fashion: "Secondo il costume moderno, è introdotto sotto il nome di Menalca l'amico Luca Martini a piangere sotto quello di Dafni l'acerba et immatura morte dell' amico Filippo Martini", etc.

Di latte quasi due uasetti colma.  
 Seruoti appresso un ricco uaso ornato  
 D'odorato ginepro; il qual di fuore  
 Hedera intorno cinge e'l verde achantho,  
 Dentro<sup>1</sup> per dotta man con arte sculte  
 Son primauera, estate, autunno, e verno . . .  
 Questo adunque sia tuo s'hor ne concedi  
 Quel soaue cantar, del quale auaro  
 Esser non si deuria, percio ch'n breue  
 Vien poscia morte e noi fa muti e sordi.

The first eleven lines are imitated in the first twenty-four lines of Clément Marot's 'Complainte de Madame Loyse de Savoye' (1531). Thus one singer is called a match for Pan, the other for the Muses:

S'il gaigne en prix un beau fourmage tendre,  
 Tu gaigneras un pot de laict caillé;  
 Ou si le laict il ayme plus cher prendre,  
 A toy sera le fourmage baillé, etc.

With lines 12-14, τὰς δ' αἴγας ἐγὼν ἐν τῷδε νομεσῶ, compare Marot,

Or je te pry, tandis que mon mastin  
 Fera bon guet, et que je feray paistre  
 Noz deux troupeaux, chante un peu, etc.

With lines 23-25, αἱ δέ κ' αἰείσῃς, and 57-61, τῷ μὲν ἐγὼ πορθμήϊ, compare

Et si tes vers sont d'aussi bonne mise  
 Que les derniers que tu feis d'Ysabeau,  
 Tu n'auras pas la chose qu'ay promise,  
 Ains beaucoup plus, et meilleur et plus beau, etc.

And, through Marot, this passage is echoed again in the November eclogue of Spenser's 'Shepheards Calender', 43-46:

And, if thy rymes as rownde and ruffull bene  
 As those that did thy Rosalind complayne,  
 Much greater gyfts for guerdon thou shalt gayne  
 Then Kidde or Cosset, which I thee bynempt.

---

<sup>1</sup> Compare Spenser, 'Shepheards Calender', viii. 26, "A mazer ywrought of the Maple warre, | *Wherein* is enchased many a fair sight", etc. Sannazaro's imitation of Theocritus, 'Arcadia', Prosa iv, has "tiene nel suo mezzo dipento"—compare Virgil's "in medio", Ecl. iii. 40—and Ronsard's paraphrase of Sannazaro (Ecl. i.) has "Presque tout au milieu du gobelet est peint", etc.

Lines 1-11 are imitated also in the first eclogue of J. C. Scaliger's 'Nymphae Indigenae':<sup>1</sup>

Semicaper tenerum si ludit arundine carmen,  
Obiectu nemorum lento secretus ab aestu,  
Cur tacitae sedeant Musae vocalibus antris?  
Ille caprum tantae capiet si praemia laudis,  
Ipsae agnum accipient. Illi si cesserit agnus,  
His caper ad sacras haerebit cornibus aras, etc.

And the same passage, ἄδιον, ὃ ποιμήν, κ. τ. λ., may have influenced Tennyson's "small sweet Idyl", at the close of 'The Princess':

and sweet is every sound,  
Sweeter thy voice, but every sound is sweet; etc.

Lines 16-18. For Pan's noonday rest, and the wrath on his nostrils, χολὰ ποτὶ ρινὶ κάθηται, compare Sannazaro's 'Arcadia', Egl. ix. 146-7,

Che torna all' ombra pien d'orgoglio et d'yra  
Col naso aduncho afflando amaro toscio;

Baïf, Ecl. xix,<sup>2</sup>

reuenant de la chasse  
Dessus le chaud du jour (lors que tout il menasse  
De courroux, qui le fait renifler des naseaux);

Milton, 'Epitaphium Damonis', 51-2,

Aut aestate, dies medio dum vertitur axe,  
Cum Pan aesculea somnum capit abditus umbra;

Leconte de Lisle, 'Pan',

Le Dieu fuit de midi les ardeurs radieuses;  
Il s'endort; etc.

Lines 27-60. The wooden cup, ἔτι γλυφάνοιο ποτόσδον, is borrowed in Ronsard, Ecl. v, "encores elle sent La cire et le buïr". The pictures of the coquettish maiden and the old fisherman are imitated in detail. The picture (49-54) of the boy plaiting a locust-cage while a fox<sup>3</sup> steals his dinner is repeated on Guisin's crook, Ronsard, Ecl. i. So on Sannazaro's cup, 'Arcadia',

<sup>1</sup> Iulii Caesaris Scaligeri viri clarissimi Poemata. Anno 1574, p. 273.

<sup>2</sup> Œuvres en Rime de Iean Antoine de Baïf, edited by Ch. Marty-Laveaux, Paris, 1886, vol. iii, p. 106.

<sup>3</sup> Tennyson's phrase "foxlike in the vine", toward the close of 'The Princess', is probably due to a memory of Theocritus, rather than to any observation of English vineyards.

Prosa iv (p. 65, Scherillo), there is a boy "intento ad fare una sua picciola gabia di paglia et di giunchi, forse per rinchiudervi y cantanti grilli". With lines 57-60 compare Sannazaro (p. 66), "Et giuroti per le deytà de' sacri fonti che giamai le mie labra nol toccharono, ma sempre lo ho guardato nectissimo ne la mia tasca da l'hora che una capra et due grandi fiscelle di premuto lacte il comparay da uno navigante, che nei nostri boschy venne da lontani paesi". Compare also Antonio Ferreira's new bowl of ivy-wood, Egl. vii, "hũ tarro d'Hera . . . trazido D'estranhas terras". Lines 27 ff. are translated by Leconte de Lisle, 'Le Vase'.<sup>1</sup>

Lines 66-9,  $\pi\eta\ \pi\omicron\kappa'\ \acute{\alpha}\rho'\ \eta\sigma\theta'$ , are imitated by Luigi Alamanni, Egl. i,<sup>2</sup>

Que uoi Muse allhor che la chiara alma  
Del diuin Cosmo al sommo ciel salio?  
Non gia non gia lungo le fresche riue  
Del suo chiaro Arno, etc.;

and by Antonio Ferreira, Egl. vii,

Versos a Daphnis, doces versos demos.  
Voz de Licidas he, que Marilia ama.  
Que fontes, ou que boschys lá forçadas  
Vos tinham, de Apollo irmãs fermosas,  
Quando a Daphnis as cores demudadas  
Vos não tornavam delle piadosas? . . .  
Tinha-vos por ventura o vosso monte?  
O as alturas lá do fresco Pindo?  
Porque eu não creio que em sua branda fonte  
Vos estivesse o Mondego encobrindo. . .  
Daphnis choráram na montanha as féras.  
Choráram os Lobos, os Lioês choráram.

With line 71,  $\tau\eta\gamma\omicron\nu\ \mu\acute{\alpha}\nu\ \theta\acute{\omega}\epsilon\varsigma, \tau\eta\gamma\omicron\nu\ \lambda\acute{\upsilon}\kappa\omicron\iota\ \acute{\omega}\rho\acute{\upsilon}\sigma\alpha\nu\tau\omicron$ , compare the second Eclogue of Pietro Angelio Bargeo, "et Lycidam flebunt thoësque lupique."<sup>3</sup>

<sup>1</sup> It is not the purpose of this paper to record actual translations of Theocritus, though noteworthy versions of single Idyls are sometimes mentioned. Lists of translations are given in Fritzsche's commentary, Leipsic, 1870, and in the 'Studio critico-bibliografico' prefixed to Cipollini's translation, Milan, 1887.

<sup>2</sup> Milton's 'Lycidas', 50-55, "Where were ye, Nymphs", etc., has been claimed for Virgil, Ecl. x. 9-12. And either Theocritus or Virgil might account for Shelley's 'Adonais', 10, "Where wert thou, mighty Mother, when he lay", etc.

<sup>3</sup> Carmina illustrium Poetarum Italarum, Florence, 1719, vol. i, p. 206.

With lines 77-78, ἦνθ' Ἐρμῆς πρῶτος, compare Baif, Ecl. ii (p. 12): "Mercure point ne tarde, Mais tout premier y volle, . . . Doù te vient ce meschef? (Dit-il)", etc. And the same passage is imitated in Milton's 'Epitaphium Damonis', 75 ff., in the coming of Mopsus and the Nymphs.<sup>1</sup>

Lines 95-101 are imitated by Antonio Ferreira, Egl. xi,

Veo Venus, sorrindo-se comsigo,  
O riso he falso, esconde a dor no peito.  
Androgeo, diz, consola-te comigo.

With lines 115-121 compare Sannazaro, 'Arcadia', Prosa viii (p. 150 Sch.): "O lupi, o orsi et qualunche animali per le orrende spelunche vi nascondete, rimanetevi, addio; eccho che più non viderete quel vostro bifolcho che per li monti et per li boschi solea cantare. Addio, rive; addio, piaggie verdissime et fiumi: vivete senza me lungo tempo; et mentre murmurando per le petrose valle currerete nel' alto mare, abbiate sempre nela memoria il vostro Charino. Il quale cqui le sue vacche pasceva, il quale cqui y suo tori coronava, il quale qui con la sampogna gli armenti, mentre beveano, solea dilectare".<sup>2</sup> And all this, and much more, is translated from Sannazaro in Garcilaso de la Vega, Egl. ii,

O lobos, o osos, que por los rincones  
De estas fieras cavernas escondidos  
Estais oyendo agora mis razones,  
Quedaos á Dios, etc.

---

<sup>1</sup> Milton's invocation of the "Himerides Nymphae" indicates that he has Theocritus in mind, not Virgil.

<sup>2</sup> Professor Mahaffy thinks that the 'Arcadia' cannot contain many direct imitations of Theocritus, "for that poet was not adequately printed till 1495, which must have been very near the date of the actual composition of the Arcadia" ('Rambles in Greece', chap. xii). But the imitation here is direct enough, and so are the cases which I have quoted on Id. i. 16-18, 49-60; v. 61-65, 72-75, 84-85, 106; vii. 132-146; viii. 18-19; xviii. 48. And Sannazaro knew Theocritus at first-hand (Scherillo, Introd., pp. 79-80). Moreover, the 'Arcadia' in its original form (comprising the first ten 'Prose' and 'Egloghe') was written earlier than 1495. Summonte, the editor of the edition of 1504, says that it was composed "nela prima adolescentia del poeta"—and Sannazaro was born in 1458. It is found in a Naples MS of the year 1489. And it even seems to have been imitated before 1486, by Pietro Jacobo Gianuario (E. Percopo, La prima imitazione dell' 'Arcadia', Naples, 1894). It is perhaps worth observing that all the Theocritus which I have found in the 'Arcadia' comes from the first eighteen Idyls, the eighteen Idyls which were printed in the 'editio princeps' (Milan, c. 1481).

Lines 139-141 are imitated in Francesco Berni's eclogue 'Amyntas',

Olli tergeminae nerant iam stamina Parcae,  
Iam medium Stygiis Proserpina meraserat undis  
Dilectum Musis caput et pastoribus aequē.<sup>1</sup>

With lines 146-9, *πλήρες τοι μέλιτος*, compare Ronsard, Ecl. iii (Michau's verdict),

De manne à tout jamais vos deux bouches soient pleines,  
and Ecl. v (Lansac's verdict),

Vos bouches à jamais se remplissent de miel . . .  
Puis que vos deux chansons surmontent les cigales.

Compare also Tenot's words in Baïf, Ecl. iii,

Tousiours pleine de miel, . . . . .  
Pleine ta bouche soit, puis que d'un si doux son  
Tu sçais, mon cher Toinet, attremper ta chanson  
. . . . . Et vraiment ie te donne  
Vn beau Rebec que i'ay, etc.

With lines 148-9 compare Leconte de Lisle, *Hélène*, i,

Vieillard, ta voix est douce ; aucun son ne l'égale.  
Telle chante au soleil la divine cigale ;  
Prends cette coupe d'or par Hèphaistos forgée.

The last two lines of this Idyl are used to point a curious moral by Pierre de Lancre: "Je diray donc volontiers et sur tout aux ieunes fillettes qui se laissent debaucher et en sorceler à ce vieux Bouc de Satan, ce que tres à propos souloit dire Theocrite en quelque part :

Vos vero capellae, nolite saltare,  
Ne forte in vos hircus incurrat—

Ne sautez point, ieunes fillettes, et ne vous agitez, affin que ce malheureux Bouc ne coure après vous. Le Diable qui se representé en bouc au sabbat, faict tous exercices soubz la figure et forme de cet animal", etc.<sup>2</sup>

Idyl II. The second Idyl is closely imitated in Luigi Alamanni's seventh Eclogue, with one passage added from Virgil (Ecl. viii. 74-79). Alamanni's whole poem might be called a

<sup>1</sup> Carmina illustrium Poetarum Italorum, Florence, 1719, vol. ii. p. 150.

<sup>2</sup> Tableau de l'Inconstance des mauvais anges et demons, Paris, 1612, p. 205. The same author (p. 50) translates the *πομπάν* of Idyl ii. 72 by "magicam pompam", and naïvely adds, "qui est le Sabbat."

translation of Theocritus, were it not that the love-story of Simaetha (63-166) is adapted—much as it is in the second part of Baïf's Eclogue xvi. Compare, for instance, lines 38-41, *ἤνιδε σιγῇ μὲν πόντος*, with

Hor l'aria tace e'l uento, hor tace il mare,  
Ma non gia tace amor dentro al mio petto;  
Che quel chiamo ad ognihor che gia di Donna  
M'ha fatta (lassa) una notturna fera.

The first part of this Idyl is paraphrased by Baïf, Ecl. v, 'Les Sorcieres' (with some details added from Virgil, Ecl. viii).<sup>1</sup> With lines 12-13, *τῇ χθονίᾳ θ' Ἑκάργῃ*, compare

Mesmes les chiens te craignent et redoutent  
Quand des enfers sus la terre tu sors  
Te pourmenant par les tumbes des mors—

also Ben Jonson's 'Sad Shepherd', ii. 1,

when our Dame Hecate  
Made it her gaing-night over the kirkyard,  
With all the barkand parish tikes set at her.

With lines 38-40, *ἤνιδε σιγῇ μὲν πόντος*, compare Baïf,

Tout se taist ore, ores les eaux se taisent,  
Le bois se taist, les Zefires s'apaisent,  
Tout s'assoupit sous la muette nuit:  
Mais mon ennuy qui sans repos me suit,  
Ne se taist pas au dedans de mon ame, etc.

With line 58, *κακὸν ποτὸν αἶριον οἰσῶ*, compare Sannazaro's fifth Latin Eclogue, 'Herpylis Pharmaceutria',

Tunde iecur, spumamque simul torpedinis atrae.  
Haec ego cras illi lethalia pocula mittam;

and Gay's 'Shepherd's Week', v (Thursday),

These golden flies into his mug I'll throw.

With lines 103-9, *ἐγὼ δέ νυν ὥς ἐνόησα*, compare Racine, Phèdre, i. 3,

Je le vis, je rougis, je pâlis à sa vue;  
Un trouble s'éleva dans mon âme éperdue;  
Mes yeux ne voyaient plus, je ne pouvais parler,  
Je sentis tout mon corps et transir et brûler.

---

<sup>1</sup> Baïf's poem begins, "Suyuans, Du Faur, d'une gentile audace Des vieux Gregeois la mieux eslite trace, Et des Romains, maugré les ignorans, De vers hardis nos Muses honorans": etc.



Lines 82-90 and 133-4 are quoted in Burton's *Anatomy of Melancholy*, among the Symptoms of Love.<sup>1</sup>

Idyl III, *Κωμίσσω ποτὶ τὰν Ἀμαρυλλίδα*. The first seventeen lines are paraphrased in Luigi Alamanni's ninth Eclogue, with a passage added from Virgil (Ecl. ii. 8-13):

Io uo ratto à trouar la bella Phylli,  
Et senza il Tyrsi suo le mie caprette  
Stien con Tytiro qui d'intorno al monte, etc.

The whole Idyl is paraphrased in Benedetto Varchi's 'Amarilli',<sup>2</sup>

Io vo cantando a trovare Amarilli, etc.

It is imitated in Ronsard's 'Voyage de Tours', where lines 12-33 are borrowed in Thoinet's song. Compare, for example, lines 20-23 with

Souvent un vain baiser quelque plaisir apporte.  
Je meurs! tu me feras despecer ce bouquet,  
Que j'ay cueilly pour toi, de thym et de muguet,  
Et de la rouge fleur qu'on nomme cassandrette, etc.

It is translated, line for line, by Hugo Grotius, *Farraginis lib. i*, 'Comastes, ex Theocrito', and imitated in Grotius' 'Myrtilus, sive Idyllium Nauticum, ad Danielelem Heinsium'. Compare, for example, lines 6-7 with

Cochli, quid expectas? quin, ut prius ipsa solebas,  
Prospicis intonsi specula de montis in undas,  
Meque procul reducem longo clamore salutas?

Other passages imitated in 'Myrtilus' are lines 21-23, 25-27, 37-39. And Grotius' 'Myrtilus' is itself paraphrased in Sarasin's eclogue 'Myrtil, ou le Nautonnier'.<sup>3</sup> Fritzsche quotes an amusing imitation by Fr. Dörr (1858):

Zu Amaryllis will ich nun mit meiner Flöte eilen,  
Derweil die lieben Ziegen ruhn und an den Bergen weilen.  
Ach, Tityrus, indess ich fern, hat meine Herde keinen Herrn:  
Sei du so gut und hüte.

<sup>1</sup> Burton quotes a dozen other passages from Theocritus: Id. xv. 77, iv. 41-2, ix. 31, xviii. 35, viii. 82-3, xxvii. 59, vi. 17, x. 40, xiii. 70-1, i. 151-2, xii. 15-6, xviii. 49-56.

<sup>2</sup> *Poesie Pastorali e Rusticali*, ed. G. Ferrario, Milan, 1808, p. 250. Cipollini failed to notice Varchi's poem in this volume, and cites it, as still unprinted, from a Florence MS of the year 1539.

<sup>3</sup> *Poésies de François Sarasin*, publ. Octave Uzanne, Paris, 1877, pp. 193-201.

Line 20 (repeated in Id. xxvii. 4),

ἔστι καὶ ἐν κενεαῖσι φιλήμασιν ἀδέα τέρψις,

is translated among Poliziano's Latin epigrams,<sup>1</sup>

Et vanis in basiolis iucunda voluptas,

and in M. Antonio Renieri's 'Egloga Phillide'<sup>2</sup> (written before 1539),

Ché ne li vani baci piacer non lieve si gusta.

Line 34, διδυματόκον αἶγα φυλάσσω is echoed in the same poem of Renieri,

Né la colomba solo, ma quella mia capra darotti  
Che li due figli nutre, etc.

Idyl IV. The names Battus and Corydon are borrowed for the two herdsmen in Luigi Alamanni's fifth Eclogue.

On lines 41-43 Fritzsche quotes Io. Stigelius, 'Phryxus et Menalcas' (1553),

Est quoque, Phryxe, decus dubiis confidere rebus.  
Crastina forte dies meliore fulserit aura . . .  
Nonne vides coelum vultu nunc ire sereno,  
Quod prius obductis condebant nubila nimbis?

And the same passage is echoed in Baïf, Ecl. xiii,

Espere : L'espoir est des viuans le confort :  
On ne peut esperer depuis que l'on est mort.

It is imitated also in Marcantonio Flaminio's eclogue 'Thyrsis'<sup>3</sup> (printed in 1515),

Non semper gelidis effundit nubibus imbres  
Iuppiter, aut vasti feriunt cava littora fluctus  
Semper, et iratis strident Aquilonibus auræ.  
Tu quoque vesano finem sperare dolori  
Aude, hospes. Forsan miserum meliora sequentur.

Line 42, ἐλπίδες ἐν ζωοῖσιν, is quoted in the 'Lamentationes Obscurorum Virorum', vii: "quum vel Theocrito teste vivis duntaxat sperandum sit."

<sup>1</sup> Aldine ed., Venice, 1498, fol. hh, iii.

<sup>2</sup> Carducci, La Poesia Barbara nei Secoli xv e xvi, Bologna, 1881, p. 82.

<sup>3</sup> Quoted in Volpi's edition of the Opere Volgari e Latine del Conte Baldessar Castiglione, Padua, 1733, pp. 368-69.

Idyl V. The fifth Idyl is imitated in Sannazaro's 'Arcadia', Egl. ix. Compare lines 61-65 with Sann. 29-33, where one herdsman rejects the umpire proposed by the other, and suggests a second. With lines 72-75, ἀδε τοι ἂ ποιῖμνα, compare Sann. 43-48,

Montan, costui che meco ad cantar provasi  
Guarda le capre d'un pastor erratico, etc.;

and with lines 84-85 compare Sann. 61-63,

Quando talhora alla stagion novella  
Mugno le capre mie, mi scherne et ride  
La mia suave et dolce pastorella.

The first eighty-four lines are closely imitated by Luigi Alamanni, Egl. v. Compare, for instance, lines 45-49, οὐχ ἐρψῶ τηνεί, with

Qui m'intend' io restar ch'ho d'ogni parte  
Herbe odorate, onde sen uanno à schiera  
L'api di fior in fior sonando intorno.  
Qui son due riui, e ne i frondosi rami  
Dolce i dipinti augei cantan d'amore,  
Qui l'ombra è fresca; oue superbo il pino  
Fia sibilando de miei uersi aita.

With lines 55-58, αἱ δέ κε καὶ τὸ μῶλῃς, compare M. Antonio Renieri, 'Egloga Phillide',

Vien, ché la terra sia con molte mie pelli caprine,  
Che piú molli sono del molle agnello, coperta;  
E tu su quelle (che non t'offenda l'odore)  
Sette di latte puro vasi colmi sparsi vedrai.

With line 106, κύων φιλοποίμνιος, ὃς λύκος ἄγχει, compare Sannazaro, 'Arcadia', Prosa ii (p. 22 Sch.), "un cane animoso, strangulatore de lupi."

With lines 132-3, οὐκ ἔραμ' Ἀλκίππας, compare Ronsard, Ecl. iv,

Je portay l'autre jour deux tourtres à Cassandre,  
Et mon present et moy beaucoup elle pris a:  
De sa blanchette main l'aureille me vint prendre,  
Et plus de mille fois doucement me baisa,

and Baïf, Ecl., xiii,

O là combien de fois me prenant par l'oreille  
Elle m'a rebaisé de sa bouche vermeille!

Idyl VI. The two songs of Daphnis and Damoetas are paraphrased at the close of Baïf's Eclogue xix. With the first compare the song of Pineau,

Polypheme Berger, Galatee la belle  
Iettant à ton bestail force pommes, t'appelle  
Bel amoureux transi: etc.;

with the other, the song of Robin,

Ie l'ay fort bien ouye: ainsi comme elle ruë  
Des pomes à mon chien, de cet oeil ie l'ay vuë,  
Cet oeil qui m'est tant cher: etc.

The whole Idyl is freely imitated in an Idilio of Villegas,<sup>1</sup>

Viniéronse á juntar Dafne y Dametas, etc.

Compare, for example, line 6, *βάλλει τοι, Πολύφωμε*, with

¿ No ves, o Polifemo, como tira  
La blanca Galatea á tu ganado?

Lines 44-45 are imitated in Daniel Heinsius' 'Ecloga Bucolica Nordowicum',

Sic pueri cecinere: leues in fronde capellae  
Cumque suis blandae salierunt matribus agnae.

Idyl VII. The opening lines are imitated at the beginning of Tennyson's 'Gardener's Daughter',

This morning is the morning of the day,  
When I and Eustace from the city went  
To see the Gardener's Daughter.

Then, just as in the Greek poem, we have an account of two of the speaker's friends.

The name Phrasidamus, line 3, is borrowed in Sannazaro's fourth Latin Eclogue, line 24.

With line 22,

άνίκα δὴ καὶ σαῦρος ἐν αἱμασιαῖσι καθέιδει,

compare Tennyson's 'Oenone', 26-27,

The lizard, with his shadow on the stone,  
Rests like a shadow.

<sup>1</sup> Tesoro del Parnaso español, ed. M. J. Quintana, Paris, 1838, pp. 164-166.



maturo peso, parecia che spezzare si volesseno".<sup>1</sup> And, through Sannazaro, the passage is repeated in Valbuena, 'Siglo de Oro', Prosa x: "Aquí el ronco faisán sonaba, allí las suaves calandrias se oían, acullá cantaban los zorzales, las mirlas y las abubillas, y hasta las industriosas abejas á nuestras espaldas con blando susurrar de una florecilla en otra iban saltando: todo olía á verano, todo prometía un año fértil y abundoso", etc.

Line 35, ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς, seems to be reflected in Milton's 'Lycidas', 25-27 (See A. J. P. XXI 235):

Together both, ere the high lawns appeared  
Under the opening eyelids of the Morn,  
We drove afield.

Lines 138-143 are imitated in Tennyson's 'Gardener's Daughter',

All the land in flowery squares,  
Beneath a broad and equal-blowing wind,  
Smelt of the coming summer . . . .  
. . . . . From the woods  
Came voices of the well-contented doves.  
The lark could scarce get out his notes for joy,  
. . . . . To left and right  
The cuckoo told his name to all the hills;  
The mellow ouzel fluted in the elm;  
The redcap whistled; and the nightingale  
Sang loud, as tho' he were the bird of day.

And the orchard feast of lines 144-147 seems to have suggested the orchard feast of Tennyson's 'Audley Court'—an 'English Idyl' which contains two "isometric" songs, to match the songs of Lycidas and Simichidas.

The whole of the seventh Idyl is translated by Leigh Hunt, in 'Foliage', London, 1818: 'The Rural Journey.'

Idyl VIII.<sup>2</sup> Paraphrased by Luigi Alamanni, Egl. viii, 'Daphni et Menalca', with the omission of lines 53-56 and 61-80. Com-

<sup>1</sup> This passage has been rather unfortunately quoted as an example of Sannazaro's imitation of Virgil and Theocritus when he is "moins esclave de ses souvenirs": "Ce sont leurs paysages rapidement esquissés, avec quelque chose d'ailleurs qu'ils n'ont pas connu et qui demeure bien italien" (J. Marsan, 'La pastorale dramatique en France', Paris, 1905, p. 24).

<sup>2</sup> It may be noted that Professor Wilamowitz rejects this universal favorite as unworthy of Theocritus: "und wer das nicht empfindet, mit dem soll man nicht über Poesie reden", Die Textgeschichte der griechischen Bukoliker, Berlin, 1906, p. 122.

pare, for example, lines 57-60, δένδρεσι μὲν χειμῶν φοβερὸν κακόν, with

Nuoce à gli arbori il uento, all'onde il luglio,  
 À gli augelletti il uisco, à cerui il laccio,  
 À giouinetti amor, deh Giove e Phebo,  
 Son' io solo ad amar, uoi pure amaste ?

The greater part of the Idyl (lines 25-80) is repeated in Ronsard's fifth Eclogue (ed. Blanchemain, vol. iv. pp. 96-103). Compare, for example, lines 63-70, φείδεν τᾶν ἐρίφων, φείδεν, λύκε, with

Loups, amis de ces bois, qui de jour et de nuit  
 Aguettez le troupeau qui par l'herbe me suit,  
 Pardonnez à mes boeufs, pardonnez à mes chèvres,  
 Et à mes boucs cornus qui portent barbe aux lèvres.  
 Et quoy, mon chien Harpaut, te faut il sommeiller,  
 Estant près d'un enfant quand tu deusses veiller?  
 Brebis, ne vous feignez de brouter cet herbage ;  
 Tant plus il est brouté il revient d'avantage.  
 Paissez-vous de bonne herbe et vous enfiez le pis, etc.

The eighth Idyl is imitated also in the third of Sannazaro's Latin Eclogues. Fritzsche compares line 33, ἄγκρα καὶ ποταμοὶ, θεῖον γένος, with Sann. iii. 46, "Nereides, pelagi sacrum genus"; and lines 52, ὁ Πρωτεύς φώκας καὶ θεὸς ὦν ἔνεμεν, and 59, ὦ πάτερ, ὦ Ζεῦ, with lines 62-65,

O Proteu, pastor liquidi maris, o pater, o rex . . .  
 Dic Hyalae, falsum te pascere monstra per aequor;

also lines 43-44, αἱ δ' ἂν ἀφέρπη | χῶ ποιμὴν ξηρὸς τηνόθι χαί βοτάναι, with line 82, "Nulla mihi sine te virent<sup>1</sup> loca." It is imitated again by Leconte de Lisle, 'Les Bucoliastes'. Compare, for instance, lines 72-80, Κῆμ' ἐκ τῷ ἄντρον, with

Souvent, au seuil de l'antrè où la rouge verveine  
 Croît auprès d'un lentisque et d'un vieil olivier,  
 La fille au noir sourcil parut me convier.  
 Par la rude Artémis! son attente était vaine ;  
 Car les boeufs sont la joie et l'honneur du bouvier.

With lines 18-19, σύριγγ' ἂν ἐπόησα, compare Sannazaro, 'Arcadia', Prosa x, "una grande et bella sampogna . . . egualmente di sotto et di sopra congiunta con biancha cera". Compare, too, Ronsard, Ecl. iii,

En voulant l'attenuir le doigt je me coupé  
 Avecque ma serpette ; encores de la playe  
 Je me deuls, etc.

<sup>1</sup> Broukhusius' text of Sannazaro, Amsterdam, 1728, has *rident*.

With lines 33-41, *ἄγρεα καὶ ποταμοί*, compare Baïf, Ecl. xi,

*Bel.* O fleuves et pastis, si quelque chanson belle  
Belin vous dit jamais, que vous ayez chérie,  
Fournissez son troupeau de verdure nouvelle :  
Pour Guillemot autant faites-en, je vous prie.

*Guil.* O fontaines, ô prez, si Guillemot surpasse,  
A gringoter sa voix, le rossignol ramage,  
Engraissez son bestail : et si Belin y passe,  
Faites à son bestail tout le mesme auantage.

With lines 41-48, *παντᾷ ἔαρ, παντᾷ δὲ νομοί*, compare Luigi Alamanni, Elegie, i. 5,

Questa ouunque il bel pie leggiadro muoue  
Empie di frondi e fior la terra intorno,  
Che primauera è seco e uerno altroue.

With lines 53-56, *μή μοι γὰρ Πέλοπος*, compare Andrea Navagero's 'Iolas',<sup>1</sup>

Non ego opes mihi, non cursu praevertere ventos  
Optarim magis, aut pecoris quodcumque per orbem est,  
Quam te, Amarylli, meis vinctam retinere lacertis  
Et tecum has inter vitam deducere silvas,

and Baïf (who is following Navagero here), Ecl. vi,

Ie ne souhette paistre en vne large plaine  
Mille troupeaux de boeufs et de bestes à laine :  
Mais si je te tenoy, Francine, entre mes bras,  
Pour tous les biens de Rois ie ne ferois vn pas.

And the same passage is translated in Carducci's 'Primavere Elleniche' (II. Dorica),

Oh di Pèlope re tenere il suolo  
Oh non m'avvenga, o d'aurei talenti  
Gran copia, e non de l'agil piede a volo  
Vincere i venti!  
Io vo' da questa rupe erma cantare,  
Te fra le braccia avendo e via lontano  
Calar vedendo l'agne bianche al mare  
Siciliano.

Lines 57-60, *δένδρεσι μὲν χειμῶν φοβερόν κακόν*, (and Virgil, Ecl. iii. 80-81) are imitated by Ronsard, Ecl. ii,

L'orage est dangereux aux herbes et aux fleurs,  
La froideur de l'automne aux raisins qui sont meurs,  
Les vents aux bleds d'avril ; mais l'absence amoureuse  
A l'amant qui souspire est tousjours dangereuse ;

<sup>1</sup> Andreae Naugerii opera omnia, Volpi ed., Padua, 1718, p. 205.



by Baïf, *Ecl.* vii,

Hé, les vignes en fleur craignent la gresle dure,  
Les arbrisseaux feuillus de l'yuer la froidure,  
Et la gueule des loups est la mort des moutons :  
Mais le cruel amour est la mort des garçons ;

by Guarini, 'Pastor Fido', i. 5,

Come il gelo alle piante, ai fior l'arsura,  
La grandine alle spiche, ai semi il verme,  
Le reti ai cervi, ed agli augelli il visco ;  
Così nemico all' uom fu sempre Amore ;

and by William Becan, *Idyllia Sacra*, vi,

*CH.* Accipiter nidis, stabulis lupus, improba vulpes  
Cortibus infesta est ; pueris amor atque puellis . . .  
*L Y.* Alitibus laquei, mendaces piscibus hami,  
Retia caeca feris ; homini metuenda voluptas.<sup>1</sup>

Lines 65-70 are imitated at the beginning of Navagero's  
'Iolas' :

Pascite, oves, teneras herbas per pabula laeta,  
Pascite, nec plenis ignavae parcite campis :  
Quantum vos tota minuētis luce, refectum  
Fecundo tantum per noctem rore resurget.<sup>2</sup>  
Hinc dulci distenta tumescent ubera lacte,  
Sufficientque simul fiscellae et mollibus agnis.  
Tu vero vigil, atque canum fortissime, Teucon,  
Dum pascent illae late per prata, luporum  
Incursus subitos saevasque avertē rapinas.  
Interea hic ego muscoso prostratus in antro  
Ipse meos solus mecum meditabor amores.

And, through Navagero, the passage is echoed again at the  
beginning of Ronsard's second Eclogue :<sup>3</sup>

Paissez, douces brebis, paissez ceste herbe tendre,  
Ne pardonnez aux fleurs : vous n'en sçauriez tant prendre  
Par l'espace d'un jour qu'en peu d'heures la nuit  
Humide de rosée autant en aīt produit.  
De la vous deviendrez plus grasses et plus belles,  
L'abondance de laict enflera vos mammelles,

<sup>1</sup> Antwerp ed., 1667, p. 312.

<sup>2</sup> Compare Virgil, *Geor.* ii. 201-202,

Et quantum longis carpent armenta diebus,  
Exigua tantum gelidus ros nocte reponet.

<sup>3</sup> There is a direct imitation at the end of Ronsard's fifth Eclogue (quoted above, p. 258).

Et suffirez assez pour nourrir vos aigneaux  
 Et pour faire en tout temps des fromages nouveaux.  
 Et toy, mon chien Harpaut, seure et fidelle garde  
 De mon troupeau canus, leve l'oeil et pren garde  
 Que je ne sois pillé par les loups d'alentour,  
 Ce-pendant qu'en ce bois je me plaindray d'Amour.<sup>1</sup>

Compare also the opening lines of Baïf's sixth Eclogue :

Paissez douces brebis ces herbeux pasturages,  
 Paissez et n'espargnez de ces chams les herbages :  
 Autant que tout le jour d'icy vous leuerez,  
 Le lendemain autant vous y retrouuerez,  
 Qui reuiendra la nuit : vos pis en abondance  
 S'empliront de doux lait : de lait à suffisance  
 Pour charger les paniers de fourrages nouveaux,  
 Et donner à teter à vos petits agneaux.  
 Robin, en cependant qu'elles broutent l'herbette,  
 Mon bergerot, tes yeux hors du troupeau ne jette.  
 Mais garde le moy bien, . .  
 Tandis me reposant dessous cette aubespine,  
 Sur ce tertre bossu, de ma chere Francine  
 Les amours à par moy seul ie recorderay, etc.

With line 72, *σύνοφρος κόρα*, compare Tennyson's phrase in 'Oenone', "the charm of married brows."

With lines 82-84, *ἀδύ τι τὸ στόμα τοι*, compare Baïf, Ecl. xix (the umpire's verdict),

Pineau, j'aimeroy mieux ouïr tes chansonnettes  
 Que de sucer du miel : Tu auras ces Musettes :  
 Car elles sont à toy de bonne et juste gain ;

Baïf, Ecl. x,

Le sucre est doux, l'ourage de l'abeille  
 Est doux aussi : mais douce est à merveille  
 Ta douce voix ;

Antonio Ferreira, Egloga vii, 'Daphnis',

Mel puro da tua doce boca mana,  
 Meu Licidas, teus versos favos são ;

Gessner, Idylle vi, 'Lycas und Milon' (which is an imitation of Theocritus, viii), "Eure Lieder sind süß wie Honig"; and J. P. Hebel, 'Die Feldhüter',

'Friederli', seit der Heiner, 'gern issi Eyeren-Anke,  
 Ziebele-Weihe so gern. Doch chönnti alles vergesse,  
 hõri di lieblici Stimm und dini chünstlige Wise.'

<sup>1</sup> The whole of Ronsard's second Eclogue is a close imitation of Navagero's 'Iolas'. And the same thing may be said of Baïf's sixth.

With lines 88–89, οὕτως ἐπὶ ματέρα νεβρὸς ἄλοιτο, compare Gessner, Idylle xvi, 'Menalkas und Aeschines', "und der junge Hirt hüpfte vor Freuden, wie ein junges Lamm hüpfte."

Idyl IX. Lines 7–21 and 31–35 are paraphrased by Ronsard, Ecl. ii (ed. Blanchemain, vol. iv. pp. 52–54),

Douce est du rossignol la rustique chanson, etc.

With lines 15–21 compare Baïf, Ecl. xi,

*Bel.* I'ay pour tout mon yuer chez moy force chauffage,  
Et quoy qu'il face froid ie n'en ay non plus cure  
Qu' vn édenté du pain, quand il a du potage.

*Guil.* I'ay vne belle caue, où tant que l'esté dure  
Mon bestail ie retire : et, bien que tout se sente  
Du chaud qui grille tout, rien du chaud ie n'endure.

With lines 31–32, τέττιξ μὲν τέττιγι φίλος, compare Tennyson, 'Princess', iii. 88,

'The crane', I said, 'may chatter of the crane,  
The dove may murmur of the dove, but I  
An eagle clang an eagle to the sphere'.

With lines 33–35, τόσσον ἐμὶν Μοῖσαι φίλαι, compare Ronsard, Ecl. i (p. 20),

Ny le printemps n'est point si plaisant aux fleurettes,  
Ny la rosée aux prez, ny les blondes avettes  
N'aiment tant à baiser les roses et le thin,  
Que j'aime à célébrer les honneurs de Catin.

With lines 34–35, οὕτε μελίσσαις ἄνθεα, compare Gessner, Idylle xi (Daphnis und Chloe), "ich liebe dich, mehr als die Bienen die Blüten". Compare also the first of Nicholas Grimoald's 'Songes',

What sweet relief the showers to thirstie plants we see :

What dere delite, the blooms to beez : my trueloue is to mee,

a passage which seems to come from Navagero's 'Iolas',

Dulce apibus flores, rivi sitientibus herbis,  
Gramen ovi, caprae cytissus, Amaryllis Iolae.

Idyl X. Paraphrased by Baïf, Ecl. xiv, 'Les Moissonneurs de Theocrite'.

With line 15, ἡ Πολυβώτα (and Id. xv. 1, ἔνδοι Πραξινοά), compare Sannazaro's second Latin Eclogue, line 18,

At non Praxinoë me quondam, non Polybotae  
Filia despexit.

With lines 24-25, ὧν γάρ χ' ἄψησθε, θεαί, καλὰ πάντα ποεῖτε, compare Baïf, Ecl. ii,

Pucelles, commencez: où vous touchez, pucelles,  
Où vous mettez la main toutes choses sont belles.

Lines 24-37 are imitated in Leconte de Lisle's 'Péristèris,

Kastalides! chantez l'enfant aux brunes tresses,  
Dont la peau lisse et ferme a la couleur du miel,  
Car vous embellissez la louange, ô Déesses! . . .  
Et ses pieds sont luisants comme des osselets . . .  
Il faut aimer. Le thon aime les flots salés,  
L'air plaît à l'hirondelle, et le cytise aux chèvres,  
Et l'abeille camuse aime la fleur des blés.  
Pour moi, rien n'est meilleur qu'un baiser de ses lèvres.

Lines 26-27 are imitated by Daniel Heinsius, 'Ecloga Bucolica Nordovicum',

Te tenuem nigramque et multo sole perustam  
Improbis affirmat Lycidas: mihi pulchra videris, etc.

With lines 30-31, ἀ αἰξ τὰν κύτισον, compare Ronsard, Ecl. iii (p. 66),

La chevre suit le thym, le loup la chevre suit,  
. . . . . et l'estrangere grue  
Suit au printemps nouveau le train de la charrue.

Lines 32-35, αἶθε μοι ἦς ὅσσα Κροῖσον, are imitated by Ronsard, 'Elegie à Marie',

Si j'estois un grand roy, pour eternal exemple  
De fidele amitié, je bastirois un temple . . .  
De marbre parien seroit vostre effigie,  
Vostre robe seroit à plein fond eslargie  
De plis recamez d'or, etc.

Idyl XI. Paraphrased by Luigi Alamanni, Egloga vi. An interesting turn is given to lines 67-68, ἀ μάτηρ ἀδικεῖ με μόνα,

l'impia tua madre auara  
Del tuo male e del mio uol pur ch'io mora:  
Ella mi biasma ogni hor, etc.

Paraphrased also by Ronsard, 'Le Cyclope amoureux', and Baïf, Ecl. viii, 'Le Cyclope, ou Polyfeme amoureux' (in each case with details added from Ovid), by Mrs. E. B. Browning, 'The Cyclops', and Leconte de Lisle, 'Les Plaintes du Cyclope'. Translated by Leigh Hunt, 'The Cyclops.'

Lines 1-8 are imitated by Ronsard, 'Amours', ii. 58,

A Phebus, mon Grevin, tu es du tout semblable  
De face et de cheveux, et d'art et de sçavoir, etc.

Lines 19-21 and 31-48 seem to be the model of Lorel's wooing in Ben Jonson's 'Sad Shepherd', ii. 1: "Deft mistress! whiter than the cheese new prest, Smoother than cream, and softer than the curds! Why start ye from me . . . And though my nose be camused . . . An hundred udders for the pail I have, That give me milk and curds, that make me cheese, To cloy the markets! . . . An aged oak . . . there grows afore my dur . . . Under whose shade I solace in the heat; . . . Twa trilland brooks . . . Before I pipe; for therein I have skill 'Bove other swineherds . . . Twa tyny urshins, and this ferret gay", etc.

Lines 42-49, ἀλλ' ἀφίκευσο ποθ' ἀμέ, are adapted and developed in Tennyson's "small sweet Idyl", toward the close of 'The Princess': "Come down, O maid, from yonder mountain height: What pleasure lives in height . . . For Love is of the valley, come thou down And find him; . . . and leave The monstrous ledges there to slope . . . but come; for all the vales Await thee; azure pillars of the hearth Arise to thee; the children call, and I Thy shepherd pipe", etc. Compare also line 38,

συρίσδεν δ' ὡς οὔτις ἐπίσταμαι ὧδε Κυκλώπων.

Lines 44-48. The cavern with the shaded entrance and the neighboring stream reappear in Navagero's 'Iolas',

Est mihi praeuptis ingens sub rupibus antrum,  
Quod croceis hederæ circum sparsere corymbis,<sup>1</sup>  
Vestibulumque ipsum silvestris obumbrat oliva:  
Hanc prope fons, lapide effusus qui desilit alto,  
Defertur rauco per levia saxa susurro, etc.

And Navagero is imitated in his turn by Ronsard, Ecl. ii,

J'ay pour maison un antre en un rocher ouvert,  
De lambrunche sauvage et d'hierre couvert, . . .  
Un meslier notiailleux ombrage le portail, . . .  
Du pied naist un ruisseau dont le bruit delectable  
S'enrouë, entre-cassé de cailloux et du sable, etc.,

and Baïf, Ecl. vi, 'Les Amoureux',

T'ay vn bel antre creux entaillé dans la pierre,  
De qui la belle entree est toute de lierre

<sup>1</sup> Compare Virgil, Ecl. v. 7.

Couuerte çà et là : trois sourceons de belle eau  
 Sourdans d'un roc percé font chacun son ruisseau,  
 Qui d'un bruit enroué sur le grauois murmure, etc.

Idyl XII. The first nine lines are imitated in Marcantonio Flaminio's 'Ianthis',<sup>1</sup>

Venisti tandem, tandem mea sola voluptas  
 Venisti, et lucem miserae vitamque tulisti.  
 Quantum vere nouo gaudet lasciua capella,  
 Aestiuis quantum sitientes imbribus horti;  
 Tantum, Mopse, tuo reditu laetatur Ianthis. . .  
 Iam didici, quid sit iuuenem expectare morantem,  
 Expectans vna vel nocte puella senescit.

Lines 3-9 are imitated in Navagero's 'Iolas',

Quantum ver formosum hieme est iucundius atra,  
 Quantum mite pirum sorbis est dulcius ipsis,  
 Quantum hirsuta capella suo setosior haedo,  
 Quantum nocturnis obscuri vesperis umbris  
 Puniceo exsurgens Aurora nitentior ortu est;  
 Tantum, Amarylli, aliis mihi carior ipsa puellis.<sup>2</sup>

And, through Navagero, the passage is reechoed in Nicholas Grimoald's song 'A trueloue',

As fresh and lusty vere foule winter doth exceed :  
 As morning bright, with scarlet sky, doth passe the euenings weed :  
 As melow peares aboue the crabs esteemed be :  
 So doth my loue surmount them all, whom yet I hap to se ;

in Baïf's sixth Eclogue,

D'autant que du Printemps qui en May renouuelle  
 La joyeuse verdure plus que l'yuer est belle :  
 D'autant que du beau jour la lumiere qui luit  
 Est plus claire que n'est l'obscurté de la nuit :  
 D'autant Francine aussi tu me sembles plus belle  
 Et plus chere tu m'es que nulle autre pucelle ;

and in Ronsard's second Eclogue,

D'autant que du printemps la plaisante verdure  
 Est plus douce aux troupeaux que la triste froidure,  
 D'autant qu'un arbre enté rend un jardin plus beau  
 Que le tige espineux d'un rude sauvageau . . .  
 Et d'autant qu'au matin la belle aube qui luit  
 Surmonte de clarté les ombres de la nuit ;  
 D'autant, ma Janeton, dessus toute pucelle  
 Tu sembles à mes yeux plus gentille et plus belle.

<sup>1</sup> Carmina quinque illustrium Poetarum, Florentiae, 1552, p. 239.

<sup>2</sup> Compare Theocritus, Id. xviii. 26-28.

It is imitated also by George Buchanan, 'Desiderium Lutetiae',

Quantum ver hyemem, vietum puer integer aevi,  
Ter viduam thalamis virgo matura parentem,  
Quam superat Durium Rhodanus, . . .  
Tantum omnes vincit Nymphas Amaryllis Iberas;

and by Daniel Heinsius, 'Thyrsis,'

tanto reliquis dilectior Aegon  
quanto pulchra suo capra est villosior agno.

Lines 11-33 are imitated by Ronsard, 'Elegie à Marie' (vol. i. pp. 230-31),

D'âge en âge suivant, au retour de l'année,  
Nous aurions près le temple une feste ordonnée, etc.

With lines 30-33 compare also Guarini's 'Pastor Fido', ii. 1, where a girl from Megara proposes a contest in kissing, with a garland for a prize.

The twelfth Idyl is translated by Leigh Hunt, 'The Lover'. For an early German version see Martin Opitz, 'Theocriti und Heinsii Aites' (Poet. Wälder, Bk. v).

Idyl XIII. Paraphrased by Marcantonio Flaminio, 'De Hercule et Hyla',

Quid mirare, tuo si regnat corde Lycinna,  
Nec cessat tantis te cruciare malis?  
Crede mihi, non solus amas, etc.

The opening lines, *οὐχ ἄμυν τὸν Ἑρωτα μόνους ἔτεχ'*, are paraphrased in Ronsard's 'Elegie à Muret',

Non, Muret, non, ce n'est pas du jourd'huy  
Que l'Archerot qui cause nostre ennuy  
Cause l'erreur qui retrompe les hommes.  
Non, Muret, non, les premiers nous ne sommes,  
A qui son arc, d'un petit trait vainqueur,  
Si grande playe a caché sous le coeur . . .  
Hé qu'est-il rien que ce garçon ne brule?  
Ce porte-ciel, ce tû-geans Hercule  
Le sentit bien . . . . .  
Tousjours d'Iole il aimoit les beaux yeux,  
Fust que le char qui donne jour aux cieux  
Sortist de l'eau, ou fust que devalée  
Tournast sa roue en la plaine salée, etc.

And they are imitated at the beginning of Tennyson's 'Godiva',

Not only we, the latest seed of Time,  
New men, that in the flying of a wheel  
Cry down the past, not only we, that prate  
Of rights and wrongs, have loved the people well,  
And loathed to see them overtax'd; but she  
Did more, and underwent, and overcame,  
The woman of a thousand summers back,  
Godiva, wife to that grim Earl, who ruled  
In Coventry.

The third line,

*οὐχ ἄμιν τὰ καλὰ πρώτοις καλὰ φαίνεται ἡμεν,*

is translated among Poliziano's Latin epigrams,

*Pulchra quidem nobis haud primis pulchra uidentur.*

Lines 16-60 are imitated in André Chénier's 'Hylas', and (very freely) in Leconte de Lisle's 'Hylas'.

With lines 34-35, *λειμὼν γάρ σφιν ἔκειτο*, compare Tennyson's afternoon picture, in 'The Lotos-Eaters', of a land with

many a winding vale  
And meadow, set with slender galingale.

With lines 41-42 Fritzsche compares Io. Stigelius, 'Phryxus et Menalcas' (1553),

*pingue chelidonium molli cum gramine mentae:  
hoc oculis praesens, haec vocis idonea neruis:  
atque eadem variis morbis medicina selinon.*<sup>1</sup>

Lines 58-60, *τρίς μὲν ὕλαν ἄνυσεν*, are alluded to in the first eclogue of J. C. Scaliger's 'Nymphae Indigenae',

*Ille ter inuisas pulsauit nomine syluas;  
Hic mentita illi ter reddita vocis imago est,  
Ter miser hic animum falsa spe lusit inanem.*

Idyl XIV. Lines 5-6, *Πυθαγορικτάς, ὥχρὸς κἀνυπόδητος*, are imitated by André Chénier, 'La Jeune Locrienne',

un sage d'Italie,  
Maigre, pâle, pensif, qui n'avait point parlé,  
Pieds nus, la barbe noire, un sectateur zélé  
Du muet de Samos qu'admire Métaponte.

---

<sup>1</sup> I have not yet seen the Eclogues of Stigelius. This passage suggests, and Fritzsche definitely says, that they owe a good deal to Theocritus.



Idyl XV. Translated by Leigh Hunt, 'The Syracusan Gossips; or, The Feast of Adonis'. Lines 100ff. are paraphrased by Leconte de Lisle, 'Le Retour d'Adônîs'.

With lines 104-5, *βάρδισται μακάρων ὦραι φίλοι*, compare Tennyson, 'Love and Duty', 56,

The slow sweet hours that bring us all things good,

and the first of Mrs. Browning's 'Sonnets from the Portuguese',

I thought once how Theocritus had sung  
Of the sweet years, the dear and wished for years,  
Who each one in a gracious hand appears  
To bear a gift for mortals, old or young.

With lines 120-22 compare Ronsard, Ecl. iii (Bellot's song),

Mille petits Amours ayant petites ailes  
Voleront sur le lit comme és branches nouvelles  
Des arbres au printemps revolent les oiseaux  
Qui se vont esgayant de rameaux en rameaux.

Idyl XVI. 'E.K.' says of the October eclogue in Spenser's 'Shepheards Calender': "This Aeglogue is made in imitation of Theocritus his xvi. Idilion . . . And the lyke also is in Mantuane". But Spenser's debt to Theocritus is exceedingly slight, while his debt to Mantuan is very large—that is, to Mantuan's fifth Eclogue, 'De Consuetudine Diuitum erga Poetas.'

With line 32,

*ὥσεί τις μακέλα τετυλωμένος ἐνδοθι χεῖρας,*

H. Kynaston compares Tennyson, 'Maud', I. xviii. 4, "labour and the mattock-harden'd hand."

With lines 96-97, *ἀράχνια δ' εἰς ὄπλ' ἀράχνα | λεπτὰ διαστήσαιντο*, compare the 'Chant de la Paix' in Remy Belleau's 'Bergerie',

et que l'araigne ourdisse  
Sa fine trame és vuides morions.

Idyl XVII. With *ἐκλαγε . . . αἰετός*, line 71, compare Tennyson, 'The Princess', iii. 90,

but I  
An eagle clang an eagle to the sphere.

Idyl XVIII. Imitated in Ronsard's 'Epithalame', Odes, iv. 2,

Quand mon prince espousa  
Jeanne, divine race, etc.

Translated, line for line, by Hugo Grotius, 'Silvae', Bk. iii.

With line 8, *ποσσι̇ περιπλέκτοισ*, compare Tennyson's charm of "woven paces", 'Merlin and Vivien', 328.

Lines 26-37 are imitated by Ronsard, Ecl. iii (Perrot's song),

Comme une belle rose est l'honneur du jardin,  
Qui aux rais du soleil est éclose au matin,  
Ainsy Claudine l'est de toutes les bergeres,  
Et les passe d'autant qu'un pin fait les fougeres.  
Nulle ne l'a gaignée à savoir façonner  
Un chapelet de fleurs pour son chef couronner ;  
Nulle ne sait mieux joindre au lys la fraische rose,  
Nulle mieux sur la gaze un dessein ne compose  
De fil d'or et de soye, et nulle ne sçait mieux  
Conduire de Pallas les arts ingénieux.

Lines 43-48 are imitated by Ronsard, 'Le Voyage de Tours' (Perrot's song),

Je veux soigneusement ce coudrier arroser  
Et des chapeaux de fleurs sur ses fueilles poser ;  
Et avecq' un poinçon je veux dessus l'escorce  
Engraver de ton nom les six lettres à force,  
A fin que les passans, en lisant : Marion,  
Facent honneur à l'arbre entaillé de ton nom.

With line 48, *σείβου μ' Ἑλένας φυτὸν εἰμί*, Fritzsche compares Sannazaro, 'Arcadia', Egl. xii. 45,

Arbor di Phylli io son ; pastore, inclinati.

Lines 49-56 are quoted, and translated, in Burton's *Anatomy of Melancholy*, III. ii. 5. 5. And in an earlier section, on *Artificial Allurements*, there is an allusion to Helen's "sweet voice and musick", line 35.<sup>1</sup>

Idyl XIX. Two early imitations of this little poem are quoted by A. Delboulle, 'Anacréon et les poèmes anacréontiques', Havre, 1891, pp. 128-29. One is by Colin Bucher, "poète angevin, mort en 1545, et qui, par conséquent, ne pouvait connaître le recueil de Henri Estienne"; the other is by Jacques Bereau. It is translated by J. C. Scaliger, under the title 'Ex Moscho *κηριοκλέπτης*' ,

Dum cellas vexat digitis, furtimque pusilla  
Surripit argutus mella Cupido manu, etc.

<sup>1</sup> Here Burton quotes two lines about the sweet voice of Daphnis (Id. viii. 82-3), and refers them to this same Idyl.

There is another early version (c. 1547) by Fabio Benvoglianti,<sup>1</sup>

Mentre da dolci favi fura del mel dolce Cupido,  
Volta al ladro un'ape punge la bella mano, etc.;

and Cipollini cites a paraphrase by Luigi Alamanni, 'Amore punto dalle Api'. The poem is borrowed in Alciati's *Emblemata*, 101,

Alveolis dum mella legit, percussit Amorem  
Furacem mala apes, etc.;<sup>2</sup>

and translated by Andrea Dazzi, who died in 1548,

Nactus apes furax populat dum mella Cupido,  
Prædantis digitos aspera punxit apis.  
Indoluit, perflansque manum tellure repulsa  
Matris Acidaliae constitit ante pedes, etc.<sup>3</sup>

It is imitated in Thomas Watson's *Ἑκατομπαθία*, 53, and the "annotation" mentions a Latin translation "by C. Vrcinus Velius in his Epigrammes:"

Nuper apis furem pupugit violenter Amorem, etc.

It is paraphrased also by Jacobus Micyllus, 'In furem Cupidinem.'<sup>4</sup>

Idyl XX. Translated by Baïf, *Ecl.* xii, 'Le Pastoureau de Theocrite'. Imitated in the fifth eclogue of J. C. Scaliger's 'Nymphae Indigenae':

"Irrisit tumido Macare mea basia vultu,  
Sordidaque increpuit: nec spem fugitiva reliquit.  
Pastor amas? ego pastoris labia horrida tangam?  
Tangam ego? non faciam. quid enim cum sordibus urbi?  
Abstineas atramque manum, setosaeque menta.  
Me miseram: ut metuo, manus haec ne me inquinet atra. . .  
Heu quam terribili feriunt tua lumina pulsu.  
Rusticus es. teneras temerasti vocibus aures. . .  
Sic ait, atque abiens gremium ter conspuat imum.  
Ter sput, et tacito secum ter murmurat ore. . .  
Ergo alius videor nunc iam mihi. . .  
Pastores ovium, teneraeque propaginis agnum,  
Nonne ego sum magni Theramedae filius Alcon?  
Quem vos formosum, quem Dii dixere beatum", etc.

<sup>1</sup> Quoted by Carducci, *La Poesia Barbara nei Secoli xv e xvi*, Bologna, 1881, p. 299.

<sup>2</sup> Lyons edition, 1564, p. 128.

<sup>3</sup> *Carmina illustrium Poetarum Italorum*, Florence, 1719, vol. iv. p. 1.

<sup>4</sup> *Anthologia poematum Latinorum aevi recentioris*, cur. A. Pauly, Tübingen, 1818, p. 174.

Imitated also in Hugo de Groot's 'Myrtilus': compare lines 19-32 with "Heu! quis mutavit mihi te Deus? . . . ne fallite nautae, Sumne alius quam nuper eram . . . Heu placeo Nymphis: at non tibi: sola marinos Despicias amplexus crudelis, et oscula vitas."

Lines 34-39 are imitated by Baldessar Castiglione, 'Stanze Pastorali', xii,

Vener ne' boschi accompagnar solea  
Il suo amante, e là spesso s'addormía,  
La Luna, ch'è su'n ciel sì bella dea,  
Un pastorello per amor seguia, etc.;

and lines 31-36 by Pietro Angelio Bargeo, Ecl. ii,

Quin etiam ingenti fastu nos despicias, omnem  
Quod vitam in silvis inter spelaea ferarum,  
Noctis et insomnes sub dio ducimus horas.  
At non cultorem nemorum Venus aurea Adonim  
Sprevit, et amplexus setosaeque brachia fugit.<sup>1</sup>

Idyl XXI. With lines 1-2, 'Α *πενία*, *Διόφαντε*, compare the beginning of Remy Belleau's eclogue 'Le Pescheur',

Gentille Pauureté, secours de nostre vie,  
Nourrice des vertus, mere de l'industrie, etc.

The singer of 'Le Pescheur' explains "qu'vn vieil Marinier Sicilien luy auoit appris le suget de ceste complainte auec vne infinité d'autres"; and then he is persuaded to repeat another poem, 'Les Pescheurs'. But these two piscatory eclogues owe much more to Sannazaro than to Theocritus.<sup>2</sup>

With lines 8-12 Fritzsche compares Sannazaro's third Latin Eclogue,

Raraque per longos pendebant retia remos:  
Ante pedes cistaeque leues hamique iacebant,  
Et calami nassaeque et viminei labyrinthi.

And the same passage is imitated in Hugo Grotius' 'Myrtilus',

Est mihi namque domi non inuidiosa supellex,  
Fiscellae virides, nodosaeque texta plagarum:  
Filaque, et haerentes maculis humentibus algae,  
Cum labyrintho plexis errore sagenis, etc.

<sup>1</sup> Carmina illustrium Poetarum Italarum, Florence, 1719, vol. i. p. 206.

<sup>2</sup> F. Torraca, *Gl' Imitatori stranieri di Jacopo Sannazaro*, Rome, 1882, pp. 54-58. Torraca smiles at one of Belleau's editors for calling the 'Arcadia' a poem. But even the Fritzsche-Hiller edition of Theocritus can speak of "das Gedicht Arcadia" (Leipsic, 1881, p. 25).

Idyl XXII. Freely used by Ronsard, Hymnes, i. 3, 'De Pollux et de Castor.'

Lines 20-22 were quoted in the 'Mantice' of Pontus de Tyard:

Deçà, delà, par l'air toute Nuée fuit:  
Et derechef au Ciel l'une et l'autre Ourse luit:  
Mesmes les deux Asnons, avec leur creche obscure  
Se descourans à clair, de bonace future  
Font signe aux Mariniers.<sup>1</sup>

Lines 48-50, *ἐν δὲ μύες στερεοῖσι βραχίουσιν*, have been compared with Tennyson's simile, 'Marriage of Geraint', 76,

And arms on which the standing muscle sloped,  
As slopes a wild brook o'er a little stone,  
Running too vehemently to break upon it.

Tennyson, however, resented this comparison, and maintained that his simile is different (Eversley ed., 1908, iii. 469).

Idyl XXIII. Paraphrased by Baïf, 'Amour Vangeur'; imitated by La Fontaine, Fables, xii. 24, 'Daphnis et Alcimadure.'

Lines 28-34, *καὶ τὸ ῥόδον καλὸν ἐστι*, are imitated by Pietro Angelio Bargeo, Ecl. ii,

Et rosa, purpureo quae se commendat honore  
Mane virens, multo languescit pallida Sole.  
Languescunt violae, languescunt lilia, cum se  
Extulerunt primum et canas liquere pruinas.  
Sic etiam, forma quae nunc anteire Napaeis  
Diceris, amisso flebis mox flore iuventae.  
Et veniet (mihi crede) dies, cum te quoque saevus  
Uret amor, cum te dolor ulciscetur amantem.

Idyl XXIV. Lines 1-33 are paraphrased by Leconte de Lisle, 'L'Enfance d'Hèraklès'.

With lines 38-40 compare Joannes Auratus, 'De mirabili Reginae matris Viso',

Visa columna micans flammis de nocte parenti  
Regis, materno cor micuitque metu,  
Quale quod Alcmenae turbavit pectora visum,  
Cum tener elisit monstra gemella puer.<sup>2</sup>

<sup>1</sup> Quoted in the Appendix of Marty-Laveaux's edition of Pontus de Tyard, Paris, 1875, p. 232.

<sup>2</sup> Ioannis Aurati Lemouicis Poetae et Interpretis Regii Poëmatia, Lutetiae Parisior., 1586, p. 214. This is Jean Dorat, or Daurat, the first name in the French Pleiad. He wrote also a French version of this poem, which may be seen in Marty-Laveaux's edition, Paris, 1875, p. 20.

Idyl XXV. Lines 85 ff. are paraphrased by Leconte de Lisle, 'Hèraklès au Taureau'.

Idyl XXVI. With line 1, ἡ μαλοπάρανος Ἀγαύα, compare Tennyson, 'The Islet', "a bevy of Eroses apple-cheek'd".

Lines 1-25 are paraphrased by Leconte de Lisle, 'La Mort de Penthée'.

Idyl XXVII. Translated by Baïf, Ecl. xviii, 'Le Satyreau', by Hugo Grotius, Silvæ, iii, by André Chénier, 'Oaristys', by Le Brun, 'L'Oaristys, ou Dialogue amoureux entre Daphnis et une Bergère'.

With line 63,

Ἄρτεμι, μὴ νεμέσα σέο ῥήμασιν οὐκέτι πιστῇ,

compare Tasso, 'Aminta', i. 1,

e dissi sospirando:

Eccoti, Cintia, il corno, eccoti l'arco;

Ch'io rinunzio i tuoi studj e la tua vita.

Idyl XXVIII. Imitated by Ronsard, 'La Quenouille' (in the second book of his Amours).

With line 8, ἐλέφαντος πολυμόχθω, compare Tennyson's "laborious orient ivory", in the Prologue to 'The Princess'.

The name Theugenis, line 13, is borrowed by Leconte de Lisle, 'Les Bucoliastes'.

Epigram I, τὰ ῥόδα τὰ δροσόεντα. Translated by Hugo Grotius, Epigram. i, and by Leigh Hunt, 'Dedication of a Rural Spot and Altar'.<sup>1</sup>

With line 6,

τερμίνθον τρώγων ἔσχατον ἀκρέμονα,

compare Spenser, 'Shepheards Calender', vii. 86, "and Teribinth, good for Gotes". Here 'E. K.' remarks that Theocritus speaks of terebinth, and then he misquotes this Epigram:

τερμίνθον τράγων εἶκατον ἀκρέμονα.

Epigram V, Ἀῆς ποτὶ τῶν Νυμφῶν. Translated by Leigh Hunt, 'The Rural Concert', and prettily turned in Leconte de Lisle's 'Symphonie',

Au nom des Muses! viens sous l'ombre fraîche et noire!

Voici ta double flûte et mon pectis d'ivoire.

Daphnis fera sonner sa voix claire, et tous trois,

<sup>1</sup> Grotius translated also Epigrams III, IV and XX. His four versions are borrowed in Daniel Heinsius' edition of Theocritus, 1604, Heinsius himself translating the remaining Epigrams. Leigh Hunt translated also Epigrams IV and V.

Près du roc dont la mousse a verdi les parois,  
D'où Naïs nous écoute, un doigt blanc sur la lèvre,  
Empêchons de dormir Pan aux deux pieds de chèvre.

ΕΙΞ ΝΕΚΡΟΝ ΑΔΩΝΙΝ. This poem of doubtful authorship is paraphrased by Antonio Minturno, 'De Adonide ab apro interempto'.<sup>1</sup> And Cipollini cites a translation by Benedetto Varchi (c. 1539).

# BION.

Idyl I. 'Αδώνιδος 'Επιτάφιος. The first Idyl is paraphrased by Luigi Alamanni, Egloga, x, in the songs of Dafni and Dameta—with acknowledgments to the "Sicilian Poeta" from whom these songs were learned:

O fortunato uecchio, almo pastore  
Per cui Sicilia eternamente ha uita,<sup>2</sup>  
Et Syracuse tua perpetua lode, etc.

Compare, for example, lines 63-74 with the beginning of Dameta's song,

O santa Madre il bello Adone è morto.  
O Vener bella ch'altrettanto pianto  
Versi da gli occhi ch'ei dal fianco sangue,  
Et ciascun nel cader la terra adorna,  
Che quel fa bianchi fior, quest' altro rose.  
Piangiamo Adon che'l bello Adone è morto.  
Lascia ó bella Cyprignia il bosco homai  
Ch'assai pianto & honor porta il tuo sposo.  
Vedi hor composto Adon per nostre mani  
Sopra il purpureo letto, il letto antico  
Che già fu di uoi due sostegno spesso.  
Vedi ch'è morto, e morto è bello anchora  
Tal che non morto anzi dormir ne sembra, etc.

Lines 42-53 and 64-66 are translated in Baïf's ninth Eclogue:

Demeure, Adon, demeure, à fin que ie t'acole  
Ceste derniere fois, et que ie me console  
De ce dernier baiser: repren coeur mon Adon:  
Que ie reçoie au moins de toy ce dernier don: . . .  
Venus de ses doux yeux autant de pleurs larmoye

<sup>1</sup> Carmina illustrium Poetarum Italarum, Florence, 1719, vol. vi. p. 319.

<sup>2</sup> Compare Lowell's fine sentence, 'Harvard Anniversary', "The garners of Sicily are empty now, but the bees from all climes still fetch honey from the tiny garden-plot of Theocritus". Alamanni doubtless regarded the 'Αδώνιδος 'Επιτάφιος as the work of Theocritus. It was printed ('sine nomine') in the Aldine edition of the Idyls, 1495, and definitely ascribed to Theocritus in the Juntine edition, 1515.

Qu' Adon perd de son sang, qui de sa playe ondoie,  
 Et tout degoutte en terre, où du sang et des pleurs  
 A coup (miracle grand !) naissent de belles fleurs, etc.

Lines 64-66 and 79-85 are imitated in the second Eclogue of Remy Belleau's 'Bergerie':

Puis on voit sur le flanc dans le creux d'une oualle,  
 Sur un tapis de fleurs de couleur iaune et palle  
 Le pitoyable Adon estendu de son long,  
 Venus assise aupres, qui en larmes se fond,  
 Versant d'un oeil terni plus de pluye nouvelle,  
 Que ne coule de sang par la playe cruelle,  
 Et ne s'espand en vain: car de luy et des pleurs  
 Se naist une moisson de roses et de fleurs . . .  
 On voit autour du corps mille et mille Amoureux . . .  
 Les autres vont versant de cruches azurees  
 De l'eau pour le lauer, et de leurs doigts marbrins  
 Nettoient à l'enui les membres yuoirins . . .  
 Un autre est si bien mis sur le corps endormi . . .  
 Tant doucement et bien il esuente ce corps,  
 Qu'on voit presque mouvoir les membres desia morts.

This first Idyl of Bion is the chief model of Shelley's 'Adonais': "I weep for Adonais—he is dead! . . . For he is gone where all things wise and fair Descend. . . . He lies as if in dewy sleep he lay. . . . The quick Dreams, . . . mourn their lot . . . And one . . . fans him with her moonlight wings, . . . One from a lucid urn of starry dew Washed his light limbs, . . . Another clipt her profuse locks, . . . Another in her wilful grief would break Her bow and wingèd reeds, . . . 'Wake thou', cried Misery, 'childless Mother, rise Out of thy sleep, and slake in thy heart's core A wound more fierce than his, with tears and sighs'. . . . Out of her secret Paradise she sped, . . . Whose sacred blood, like the young tears of May, Paved with eternal flowers that undeserving way. . . . 'Stay yet awhile! speak to me once again! Kiss me, so long but as a kiss may live! And in my heartless breast and burning brain That word, that kiss, shall all thoughts else survive, With food of saddest memory kept alive . . . O gentle child, beautiful as thou wert, Why didst thou leave the trodden paths of men Too soon, and with weak hands though mighty heart Dare the unpastured dragon in his den?' " <sup>1</sup>

<sup>1</sup> Shelley made actual translations (both incomplete) of the Lament for Adonis and the Lament for Bion. These are printed in H. B. Forman's edition, vol. iv. p. 232 and p. 235.



The poem is imitated by John Oldham, 'The Lamentation for Adonis', and paraphrased by Mrs. E. B. Browning, 'A Lament for Adonis'.

Idyl IV, Ἰξευτὰς ἔτι κῶρος. Imitated by Ronsard, 'L'Amour Oyseau', and by Baïf, 'Amour oyseau'. It seems to be imitated also in Spenser's 'Shepheards Calender', iii. 61 ff., as 'E. K.' observed: "This Aeglogue seemeth somewhat to resemble that same of [Theocritus] wherein the boy likewise telling the old man, that he had shot at a winged boy in a tree, was by hym warned to beware of mischief to come."

Idyl V, Ἄ μεγάλα μοι Κύπρις. Paraphrased by Ronsard, Odes, v. 22; imitated by André Chénier, Idylles, vii, 'L'Amour et le Berger'; translated by Leigh Hunt, 'The Teacher Taught'. Ronsard's paraphrase is itself translated by Martin Opitz, Ode ix, 'Auss Ronsardts Erfindung'.

Idyl VI, Ταὶ Μοῖσαι τὸν Ἑρώτα. Translated by Ronsard, Odes, ii. 23,

Escoute, du Bellay, ou<sup>1</sup> les Muses ont peur  
De l'enfant de Venus, ou l'aiment de bon coeur,  
Et tousjours pas à pas accompagnent sa trace, etc.,

by Baïf, 'De l'amitié d'Amour et des Muses',

Les Muses Soeurs Amour ne craignant pas  
Bien que cruel, le suiuent pas à pas,  
Et de coeur franc le cherissent, etc.,

and by André Chénier, *Elégies*, i. 6,

Mais non, le dieu d'amour n'est point l'effroi des Muses;  
Elles cherchent ses pas, elles aiment ses ruses, etc.

Idyl XI, Ἔσπερε, τὰς ἑρατὰς. Translated by Ronsard, Odes, iv. 17, and by Baïf, 'Diverses Amours',

De l'aimable Cypris ô lumière doree, etc.

Borrowed by Baïf, 'Le premier des Meteores',

La Lune ne luit point, montre toy clair et beau.  
Si par l'obscur nuit ie me suis mis en voye,  
Ce n'est pour dérober, ce n'est que j'eusse joye  
D'outrager le passant, c'est que suis amoureux, etc.

---

<sup>1</sup> Ronsard and Baïf are here following different texts. The former translates ἡ φοβέονται | ἡκ θυμῷ φιλέοντι, the latter οὐ φοβέονται.

Borrowed also by Io. Bapt. Amaltheus, 'Daphnis',

Non ego Amazonia munitus colla bipenni,  
Qua nocturnus iter per devia lustra viator  
Implicit, incursus meditator . . .  
Nec mea furtivos vertam ad praesepia tauros . . .  
Sed me, dum prono cogis vaga sidera coelo,  
Iussit Amor dulci subducere lumina somno,  
Atque Hyalen media furtim praevertere silva.<sup>1</sup>

Translated by Antonio Mario (contemporary of Fracastoro), 'Ad Vesperam',

O sidus almae Cypridis,  
O noctis aureum decus, etc.<sup>2</sup>

Imitated by André Chénier, 'Poésies antiques', ix, "Bel astre de Vénus", etc., and translated by Leigh Hunt, 'To the Evening Star'. The closing lines are imitated by Carducci, 'A Diana Trivia',

Non tra quest' ombre io la vendetta affretto  
Già meditata; il casto raggio odiando,  
Non io prorompo a invadere co'l brando  
Cognato petto.  
Io amo, etc.

### MOSCHUS.

Idyl I, *Ἔρως δραπέτης*. Translated into Latin verse by Poliziano, 'Amor fugitivus, ex Graeco Moschi,' and, through Poliziano, into Italian by Hieronymo Benivieni<sup>3</sup> and into English by Spenser,<sup>4</sup> though Spenser's translation is lost. Translated also by Baïf, 'A Mademoiselle Victoire' (Poèmes, v.), and by Barnabe Barnes (c. 1593), 'The first Eidillion of Moschus describing Love'. Closely imitated by Girolamo Angeriano, 'De seipso

<sup>1</sup> Published in Broukhusius' edition of the Latin works of Sannazaro, Amsterdam, 1728, pp. 390-92.

<sup>2</sup> Carmina illustrium Poetarum Italarum, Florence, 1720, vol. vi. p. 250.

<sup>3</sup> 'Amore fugituo di Mosco poeta graeco tradocto in lingua latina per M. Agnolo Politiano e di latina in toscana per Hieronymo Beniuieni', Opere di Hieronymo Beniuieni, Firenze, 1519, p. 121.

<sup>4</sup> "But who liste more at large to behold Cupids colours and furniture, let him reade ether Propertius, or Moschus his Idyllion of *winged love*, being now most excellently translated into Latine, by the singuler learned man Angelus Politianus: whych worke I have seene, amongst other of thys Poets doings, very wel translated also into English Rymes", 'E. K.', on the 'Shepheards Calender', iii. 79.

et Venere',<sup>1</sup> and Antonio Ferreira, 'Amor fugido. De Moscho'; less closely by Sannazaro, 'De Amore fugitivo', Gil Vicente, 'Fragoa d'Amor', Clément Marot, 'D'Amour fugitiv, Invention de Marot', T. Tasso, 'Amore fuggitivo', Ben Jonson, 'Hue and Cry after Cupid', Gio. Battista Giraldi, 'Ad Venerem', and Benedetto Lampridio, 'De Venere et Cupidine fugitivo'.<sup>2</sup> And there is a translation by George Turberville (1567), "What time the ladie Venus lost hir little sonne", etc.

Sannazaro's imitation, which is very slight, is found in a ten-line Latin epigram (ii. 59). This is itself translated by Desportes, 'Les Amours d'Hippolyte', iii, and by an anonymous Italian writer (before 1539) quoted by Carducci, 'La Poesia Barbara nei Secoli xv e xvi', p. 256.

Idyl II, *Εὐρώπῃ ποτὲ Κύπρις*. Paraphrased by Baïf, 'Le Rauissement d'Europe' (Poèmes, ix).

The opening lines are imitated by George Buchanan, 'Fratres Fraterrimi', xxxiv:

Mane sub auroram nitidae vicinia lucis  
Pallida venturo cum facit astra die,  
Arctior irriguos somnus complectitur artus,  
Demulcens placido languida membra sinu, etc.

The fancy of the strife between the two Continents, lines 8 ff., is borrowed by Ronsard, Odes, iii. 15,

La nuit que ce prince nouveau  
De nos dieux augmenta la trope,  
On vid autour de son berceau  
Se battre l'Afrique et l'Europe, etc.

The description of Europa's basket, lines 44-62, is borrowed by Ronsard, Ecl. iii,

Tout ce gentil panier est portrait par-dessus  
De Mercure et d'Io, et des cent yeux d'Argus.  
Io est peinte en vache et Argus en vacher . . .  
De son sang naist un paon, etc.,

and imitated by Ronsard, Odes, iii. 20, 'De la Défloration de Lede',

Et, studieuse des fleurs,  
En sa main un panier porte  
Peint de diverses couleurs,  
Et peint de diverse sorte, etc.

<sup>1</sup> Poetae tres elegantissimi, Parisiis, 1582, pt. 2, pp. 17-18.

<sup>2</sup> Carmina illustrium Poetarum Italorum, Florence, 1719, v. 385 and vi. 29.

Lines 72-166 are translated by André Chénier (éd. Jouaust, 1884, pp. 291-93); and the whole poem is imitated by Le Brun, 'Europe', and Leconte de Lisle, 'L'Enlèvement d'Européia'.

Idyl III, Βίωνος Ἐπιτάφιος. The third Idyl is imitated in the eleventh Eclogue of Sannazaro's 'Arcadia'. The opening lines of the Italian poem are closely copied from the Greek, and the refrain is borrowed—"Ricominciate, o Muse, il vostro pianto". Compare (with line 3) "Piangi, colle sacrato, opaco, e fosco, . . . Piangete Faggi, e Quercie alpestri, . . . Lacrimate voi fiumi ignudi, . . . (6-7) Piangi, Hyacintho, le tue belle spoglie, E raddoppiando le querele antiche Descrivi i miei dolor nelle tue foglie . . . (99) Ai, ai, seccan le spine, e poi ch'un poco Son state a ricovrar l'antica forza, Ciascuna torna, e nasce al proprio loco. Ma noi, poichè una volta il ciel ne sforza, . . . (116) Felice Orfeo, . . . (70) Ma tu, ben nato avventuroso Fiume, . . . Quel fu'l primo dolor, quest' è'l secondo. . . (104) quel duro eterno inexcitabil sonno" (εὐδομέες εὖ μάλα μακρὸν ἀτέρμονα νήρηρετον ὕπνον).<sup>1</sup>

It is paraphrased bodily by Luigi Alamanni, Egloga ii, a lament for Cosmo Rucellai—the "Tuscan Orpheus" for whom the "Tuscan river" now mourns as of old it mourned for Dante and Petrarch and Boccaccio. Compare, for example, lines 99-104, *alaî, τὰ μαλάχαι*, with

Le liete rose, le fresche herbe e uerdi,  
Le uiolette, i fior uermigli e' i persi  
Bene han la vita lor caduca e frale,  
Ma l'aure dolci, i sol benigni e l'acque  
Rendon gli spirti lor che d'anno in anno  
Tornan piu che mai belli al nuouo aprile,  
Ma (lassi) non virtù, regni, o thesoro  
À noi render porrian quest' alma luce.<sup>2</sup>

It is imitated in Castiglione's 'Alcon'.<sup>3</sup> With lines 26-29 compare

Heu miserande puer! tangunt tua funera divos.  
Per nemora agricolae flentes videre Napaeas,  
Panaque, Silvanumque, et capripedes Satyriscos.

<sup>1</sup> The last two Prose and Egloghe of the 'Arcadia' seem to have been written later than the rest of the work. At any rate, they were not published till 1504. The Lament for Bion was printed (without Moschus' name) in the Aldine edition of Theocritus, Venice, 1495, fol. EE, i.

<sup>2</sup> Lines 37-44 are parodied in Alamanni's Latin eclogue 'Melampus', to describe the grief of a Nymph at the death of a favorite hound, *Carmina illustrium Poetarum Italarum*, Florence, 1719, vol. i. p. 451.

<sup>3</sup> *Opere Volgari e Latine del Conte Baldessar Castiglione*, ed. Volpi, Padua, 1733, pp. 335-38.

With lines 31-32 compare

Arboribus cecidere comae, spoliataque honore est  
Silva suo; solitasque negat pastoribus umbras.

Lines 65-66 are echoed in

Heu miserande puer! tecum solatia ruris,  
Tecum Amor, et Charites periere, et gaudia nostra.

With lines 99-104, *aiaī, τὰι μαλάχαι*, compare

Vomeribus succisa suis moriuntur in arvis  
Gramina: deinde iterum viridi de cespite surgunt:  
Rupta semel non deinde annectunt stamina Parcae.

It is imitated in Clément Marot's 'Complainte de Madame Loyse de Savoye' (1531). Compare (with line 32), "Fueilles et fruitz des arbres abbatirent; . . . (37) Et les Daulphins bien jeunes y pleurerent. . . . (23-24) Bestes de proye et bestes de pasture, Tous animaulx Loyse regretterent, . . . (46-48) Sur l'arbre sec s'en complainct Philomene; L'aronde en faict cris piteux et trenchans; . . . (58) Nymphes et dieux de nuict en grand' destresse La vindrent veoir", and (with lines 99 ff.),

D'où vient cela qu'on veoit l'herbe sechante  
Retourner vive alors que l'esté vient,  
Et la personne au tumbau trebuschante,  
Tant grande soit, jamais plus ne revient?

And, through Marot, some of Moschus' imagery is repeated in Spenser's 'Shepheards Calender', xi. Compare lines 29-32 with

The faded lockes fall from the loftie oke,  
The flouds do gaspe, for dryed is theyr sourse,  
And flouds of teares flowe in theyr stead perforce:<sup>1</sup>  
The mantled meadows mourne . . .  
The feeble flocks in field refuse their former foode, etc.;

and lines 99 ff. with

Whence is it, that the flouret of the field doth fade,  
And lyeth buried long in Winters bale;  
Yet, soone as spring his mantle hath displayde,  
It floureth fresh, as it should never fayle?  
But thing on earth that is of most availe,  
As vertues branch and beauties budde,  
Reliven not for any good.

---

<sup>1</sup> καὶ ὕδατα δάκρυα γέντο. This is not in Marot, who says only, "Plusieurs ruyssaux tous à sec demourerent."

Two passages are imitated by Antonio Ferreira, Egloga vii. Compare lines 37-44, *οὐτόσον εἰναλίαισι παρ' αἰόσι*, with

Não tanto o Delphim lá no mar chorava,  
Nao tanto Philomela lamentou,  
Não tanto Ariadne aos ventos se queixava,  
Nem tanto Cisne em morte pranteou . . .  
Quanto Daphnis choráram, e nós choremos,  
Versos a Daphnis, doces versos demos ;

and lines 99-104, *αἰαῖ, ταί μαλάχαι*, with

Ah, que a Malva, e a Ortiga reverdece ;  
D'hum dia n'outro torna outra herva nova,  
Séca-se o campo, com Abril florece,  
Mayo cad'anno a pintura renova . . .  
Nós pera sempre desaparecemos.

Lines 26-56 are paraphrased by Pietro Angelio Bargeo, Ecl. iv, a lament for Benedetto Varchi,

Te Satyri Panesque leves te, candide Varchi,  
Suspirant Dryades, atraque in veste Napaeae.  
Inque antris specubusque imis in vallibus Echo  
Muta silet, queriturque tacens secum ipsa, doletque  
Quod nequeat dulces audire ac reddere voces  
Laeta tuas, . . . . .  
Quas olim numeris volucres mulcebat amatis,  
Quas olim in silvis versus cantare docebat  
Luscinias, nunc illae inter fruticeta sedentes  
Certatim ad luctus lamentaque dura loquaces  
Hortantur picas, etc.

Lines 28-32 are imitated by Baïf, 'Du trepas de Marguerite de Valoys Royné de Nauarre' (Poèmes, vii),

Qui ne veit nos forests de leur gay vestement  
Adonc se denuer? qui n'ouit hautement  
Redoubler les rochers en clameurs violentes  
Les miserables crís de nos plaintes dolentes  
D'un egal sentiment?  
Quel fleuve, quel ruisseau ne veit-on ondoyer  
Plus trouble, et plus enflé du piteux larmoyer  
Des Nymphes se plaignans aux sources des fontaines?

The poem is imitated again in the "Doric lay" of Milton's 'Lycidas'. Compare lines 1-7 with

return Sicilian muse,  
And call the vales, and bid them hither cast  
Their bells and flowerets of a thousand hues . . .  
To strow the laureate hearse where Lycid lies,

and lines 28-32 with "Thee, shepherd, thee the woods, and desert caves . . . And all their echoes mourn."

It is imitated also in Shelley's 'Adonais': "Most musical of mourners, weep again! . . . And others came, . . . All he had loved, . . . lamented Adonais. . . . Lost Echo sits amid the voiceless mountains, And feeds her grief with his remembered lay, . . . Grief made the young Spring wild, and she threw down Her kindling buds, . . . Thy spirit's sister, the lorn nightingale, Mourns not her mate with such melodious pain; Not so the eagle, . . . Ah, woe is me! Winter is come and gone, But grief returns with the revolving year. The airs and streams renew their joyous tone; etc., . . . Our Adonais has drunk poison—oh What deaf and viperous murderer could crown Life's early cup with such a draught of woe?"

Lines 102-104, ἄμμες δ' οἱ μεγάλοι καὶ καρτεροί, οἱ σοφοὶ ἄνδρες, are echoed in Wordsworth's 'After-Thought (Duddon)':

While we, the brave, the mighty, and the wise,  
We Men, who in our morn of youth defied  
The elements, must vanish.

Compare, further, with lines 99 ff., the elaborate passage in Matthew Arnold's 'Thyrsis': "Soon will the high midsummer poms come on, Soon will the musk carnations break and swell, . . . But Thyrsis never more we swains shall see". And with lines 115-126 compare Arnold's next two stanzas: "But when Sicilian shepherds lost a mate, Some good survivor with his flute would go, Piping a ditty sad for Bion's fate; . . . And flute his friend, like Orpheus, from the dead. Oh, easy access to the hearer's grace When Dorian shepherds sang to Proserpine! For she herself had trod Sicilian fields, . . . She loved the Dorian pipe, the Dorian strain", etc.

The whole poem is paraphrased by John Oldham, 'Bion. A Pastoral. In Imitation of the Greek of Moschus, bewailing the Death of the Earl of Rochester. Ann. 1680'; and translated by Leigh Hunt, 'On the Death of Bion, the Herdsman of Love'.

After all its influence upon the greater literatures of the modern world, the Lament for Bion has been pronounced "ein unbe-deutendes Gedicht".<sup>1</sup> This is the verdict of Professor Wilamowitz, who lately edited Moschus for the Oxford Classical

<sup>1</sup> Bion von Smyrna, Adonis, deutsch und griechisch, Berlin, 1900, p. 9.

Texts. Surely it must cause some surprise in the land of Milton and Shelley and Arnold, for

the weeping  
For Adonais by the summer sea,  
The plaints for Lycidas, and Thyrsis (sleeping  
Far from "the forest ground called Thessaly"),  
These hold thy memory, Bion, in their keeping,  
And are but echoes of the moan for thee.<sup>1</sup>

Idyl V, τὰν ἄλα τὰν γλαυκὰν. Translated by Leigh Hunt, 'Sea and Land', and by Shelley. Imitated by Le Brun, *Élégies*, iv. 2,

Quand à mes yeux séduits la Mer paraît sourire, etc.

Idyl VI, Ἥρατο Πὰν Ἀχῶς τὰς γείτονας. Translated by Shelley, "Pan loved his neighbour Echo", etc. Imitated by Pietro Angelio Bargeo, 'Amores non amores',

Pulcher Hylas Acmen, Acme pulcherrima Daphnin  
Deperit, et Daphnis Chlorida, Chloris Hylan, etc.

Quoted in Burton's *Anatomy of Melancholy*, III. ii. 5. 5, "*Pan* loved *Echo*, *Echo Satyrus*, *Satyrus Lyda* :

Quantum ipsorum aliquis amantem oderat,  
Tantum ipsius amans odiosus erat.

They love and loath of all sorts : he loves her, she hates him, and is loathed of him on whom she dotes."

Idyl VII, Ἀλφειὸς μετὰ Πίσαν. Borrowed in Baif's ninth Eclogue :

Et pres Pise se jette aux vagues de la mer  
. . . . et luy porte en tout temps,  
En tout temps son eau douce, et des fleurs au Printemps  
Pour dons de son amour: sans qu'il mesle son onde  
Avec l'onde marine où elle est plus profonde.  
O qu'Amour est peruers et faux petit garçon,  
Qui les fleuves apprend à faire le plonjon !

Idyl VIII, Λαμπάδα θεῖς καὶ τόξα. Translated by Poliziano, 'In Amorem arantem', and by André Chénier, 'L'Amour laboureur.'

WILFRED P. MUSTARD.

JOHNS HOPKINS UNIVERSITY.

<sup>1</sup>Andrew Lang, 'Bion.'